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ABSTRACT

After noting the near-universal presence of rhythmic response in play in all cultures, this paper looks first at the historical development of theories of play, and then examines current theories of play and their implications in the teaching of music to young children. The first section reviews 19th and early 20th century theories of play, including Schiller's surplus energy theory, Hall's recapitulation theory, Groos's instinct-practice theory, Patrick's relaxation theory, and Froebel's insights into children's play and its importance in psychological and educational development. The next section provides an overview of more recent theories of play, including Parten's model of levels of social play and Freud's and Erikson's psychoanalytic theory of play. The paper pays particular attention to the role of play in Piaget's cognitive-development theory and Piaget's stages of play development from practice play to symbolic play to games with rules. The final theorist discussed is Sutton-Smith, who proposed the existence of rational and irrational play. The next section discusses the difficulty in integrating the many differing views of play and reviews Frost's efforts in this area. The final section focuses on early childhood music education, particularly Orff Schulwerk, in which play is used as a primary tool for learning. Singing games and the use of play in learning to play instruments are discussed. Finally, Stanwick's attempts to apply play theory to music education are described, highlighting his views of mastery, imitation, and imaginative play. (AC)

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Play and the Young Child: Musical Implications

Tim Brophy

Introduction

Play has been one of the dominant behavioral aspects of human life, particularly the lives of children, since the dawn of man. Mankind's earliest philosophers expounded views about play; Plato, for instance, felt that children should play out the roles they would be expected to fulfill as adults. Play has been universal throughout man's history; archeological excavations in Egypt, China, and Peru have revealed toys of various types along with drawings of different scenes of play activities. Anthropologists have further discovered that play in some form exists among all cultures, and their studies have revealed that one universal characteristic of the play of all primitive peoples has been the presence of rhythmic response. This response primarily takes the form of singing and dancing; this practice has been observed in every recorded culture.[1] This paper shall look first at the historical development of theories of play, then examine the current theories of play and their implications in the teaching of music to young children, with particular emphasis given to their impact on and usefulness to teachers of Orff Schulwerk.

An Historical View of Play: Early Theories

It is safe to say that prior to the seventeenth century childhood as we know it did not exist; children of this era were treated as little adults and taught to carry out adult tasks. In seventeenth and eighteenth century America, play behaviors were often disguised as work related activities such as "barn-raisings" and "quiltings". This practice

was necessitated by religious practices, most particularly early American Puritanism, which stressed avoidance of the pleasure associated with play.[2]

In the seventeenth century a rudimentary explanation of play emerged: it was simply defined as a useful recuperation from work. This notion led Schiller in 1800 to purport the first true theory of play, the ***surplus energy theory***, later formalized by Spencer in his 1896 book entitled *Principles of Psychology*. This theory presented the view that the organism disburses energy in one of two ways: in *work* (a purposeful, directed activity achieving a predetermined goal), or in *play* (a non-purposeful activity without a predetermined goal); play occurs when there is excess energy left over from work. It is interesting to note that both Schiller and Spencer shared the belief that the activity of play was the true origin of the all of the arts.[3]

In the early 1900's, G. Stanley Hall combined his dual interests in child psychology and evolution to construct a theory of play known as the ***recapitulation theory***.[4] In his 1907 book, *Aspects of Childlife and Education*, he revealed his view that children at play were, in actuality, playing out each successive stage of the human race.[5] In a later publication, entitled *Youth: It's Education , Regimen, and Hygiene* (1921), he further elaborated:

> I regard play as the motor habits and spirit of the past of the [human] race, persisting as rudimentary organs... Thus, the boy is the father of the man in a new sense, in that his qualities are indefinitely older, and existed, well compacted, untold ages before the more distinctly human attributes were developed.[6]

Another theory of play, first developed by Karl Groos in his 1898 scientific study entitled *The Play of Animals,* was the ***instinct-practice theory***.[7] Groos developed his theory by linking the play of animals to childhood play; he regarded play as the expression of instinct, particularly the type of instinct that urges animals to train themselves, while young, for adulthood roles.[8] A few years after the publication of *The Play of Animals*, Groos published *The Play of Man* (1901); in this work he concluded

that the playful activities in which children engaged served to provide practice for acquiring both physical and social skills in later life,[9] and grouped play into seven major and sixty minor categories.[10] Groos, though influenced greatly by Darwinian ideas, did go on to note that the imitative behavior of animals and children seemed to him to be more than just imitation; he believed it was also creation, *production* as well as *reproduction*. He further remarked that soon after imitation was displayed in the playful behavior of young children, imagination would appear.[11]

Another early theory of play was developed by the psychologist G.T.W. Patrick in his 1916 book, *The Psychology of Relaxation*. His ***relaxation theory*** primarily referred to adult play, and maintained that play was an activity that would relieve the mental fatigue brought on by the demands of the modern world. In Patrick's view, the play-life of the child was natural and free, in contrast to the strains and inhibitions associated with adult activities.[12]

The first educator to recognize play as a valuable tool for the classroom teacher was Friedrich Froebel. Throughout his writings Froebel refers to play and it's significance to the lives of children; and, even though he was a sensitive and intuitive observer of children and their behaviors, he never systematically attempted to classify play or to organize it scientifically. Writing in 1912 in his book entitled *Chief Writings on Education*, he comments:

> "...play, then, is the highest expression of human development in childhood, for it alone is the expression of what is in the child's soul. It is the purest and most spiritual product of the child, and at the same time is a type and copy of human life at all stages and in all relations...for one who has insight into human nature, the trend of the whole future life of the child is revealed in his freely chosen play." [13]

His writing clearly demonstrates far-reaching insight into children's play and it's importance to both psychological and educational development, and can safely be referred to as the inspiration for the early scientific studies of children's play discussed previously.

His 1887 book, *The Education of Man*, was the first concerted effort by any researcher to present children's play as a serious aspect of their growth.

Toward the Present: More Recent Theories of Play

These early theories sparked a great deal of interest in the area of child development and play behaviors. We shall now examine some of the more recent play theories, some of whose tenets are still recognized today as valuable to the field of education.

In 1932, Mildred Parten presented a scale of social play behaviors that is still widely regarded as a classic study, and many of the conclusions of her research continue to be useful to the educator of young children. In her article entitled "Social Participation Among Preschool Children", which appeared in the *Journal of Abnormal and Social Psychology* (1932:27:243-369), she put forth a series of levels of social play. Some of the levels which are currently recognized are shown in Figure 1.

Figure 1. *Levels of Social Play Development*
Mildred Parten, 1932

1) **solitary play**- a child plays alone and directs his separate activity without reference to that of others (beginning with and centering in self)
2) **parallel play**- a child chooses toys like those of children nearby, but plays beside rather than with others
3) **associative play**- children engage in overt group play with conversations and exchange of materials (the child is interested in association but not activity)
4) **cooperative play**- children engage in highly organized group play which involves a division of labor and roles to achieve a competitive, dramatic, material goal

Ms. Parten believed that the trend in social play behaviors was toward associative and cooperative play as the children grew and matured. It is now believed that children alternate between these categories of behavior, or even go directly from solitary play to associative or cooperative play.[14]

In the early 1900's the interest of psychoanalysts was initiated by Sigmund Freud, and later further developed by Erik Erikson. Freud's explanation of play, known as the ***psychoanalytic theory***, accounted for this behavior as a reenactment of unpleasant experiences so that they could be mastered[15]; in his 1922 book, entitled *Beyond the Pleasure Principle*, he writes the following about his observations of the play of an eighteen-month old child:

> "...We see that children repeat in their play everything that has made a great impression on them in actual life, and that they thereby abreact the strength of the impression and so-to-speak make themselves the master of the situation..."[16]

Freud's approach to play extended into therapy for disturbed children utilizing spontaneous play, and he believed that children link imagined objects and situations to real and visible things in their actual world. He reasoned that the child, desiring to be grown up, would actively imitate adult roles; and, by playfully recreating unpleasant experiences, he would thereby lessen their negative effects. Through play, children come to terms with these negative experiences, and therefore require less play as they mature and gain control of these situations.[17]

Erik Erikson broadened Freud's work by describing play as a developmental progression assisting the child in his understanding of the world at each stage. In his 1950 book, entitled *Childhood and Society*, he purports the stages of play behavior shown in Figure 2.

Figure 2. *Erikson's Stages of Play Development*
Erik Erikson, *Childhood and Society*, 1950

1) **autocosmic play**- begins at birth; centered on the infant's body, and consists of "the exploration by repetition of sensual perceptions of kinesthetic sensations, vocalizations, etc."
2) **microsphere play**- a manageable world of toys and objects, a place for the child to visit when their ego needs assuaging (failure to master this stage can lead to regression to the autocosmic stage, resulting in behavior such as thumb-sucking and daydreaming)
3) **macrosphere play**- occurs at nursery school age, when children share play with others, integrating the earlier stages, and are learning when to participate in social play and when to engage in solitary play

The main fault in Erikson's and Freud's approach to play is that it is subjective in nature, and lacks scientific objectivity in determining the reasons for certain play behaviors. Despite this serious drawback, the main import of Erikson's work was that it explained play as a phenomenon of development and the child's attempts to master the environment.[18]

The most comprehensive theory of play to date is that of Jean Piaget, put forth in his 1962 book entitled *Play, Dreams, and Imitation in Childhood*. This theory, known as the ***cognitive-developmental theory***, is closely tied to his stages of cognitive development. In Piaget's theory, play has a dual role: it serves as a way of knowing and as an indicator of the child's cognitive development. He believes that play is derived from the child working out two fundamental characteristics of his mode of experience and development; these are **assimilation** and **accommodation**. *Assimilation* is defined as the integration of new experiences or environmental information into existing cognitive structures; *accommodation* is the creation of new cognitive structures made necessary by newly assimilated information. These two internal intellectual forces constantly strive for

equilibrium; this process is called *equilibration*. In Piaget's stage theory, the achievement of equilibrium marks the beginning of a new stage of cognitive development.[19]

In Piaget's play theory, play is defined as the *continuation of assimilation*; imitation is defined as the *continuation of accommodation*. He describes play as the pole of the behaviors defined by assimilation; almost all behaviors studied in relationship to intelligence are susceptible to becoming play as soon as they are repeated for mere assimilation, that is, when they occur for functional pleasure. Piaget developed stages of play, similar to his stages of cognitive development; they are shown in Figure 3.

Figure 3. *Piaget's Stages of Play Development*
Jean Piaget, *Play, Dreams, and Imitation in Childhood,* 1962

1) **practice play**- occurs in the first months of a child's life, ages 0-2; parallels the sensorimotor period of intellectual development
2) **symbolic play**- occurs in the second year of life, and continues through age 7, paralleling the preoperational period of intellectual development
3) **games with rules**- occurs after age 7; the emergence of these games coincides with the concrete operations period of intellectual development[20]

The period of *practice play* is characterized by the repetition of certain assimilative behaviors for the sheer pleasure of virtuosity or power; for example, a baby will throw a toy from it's crib repeatedly for the pure enjoyment of the activity, or a two-year-old who has just mastered walking up and down steps will go up and down incessantly for the sheer sense of achievement it brings.[21] The period of *symbolic play* is characterized by the presence of "let's pretend" activities. Piaget describes the development of *games with rules* with the understanding that as the symbol replaces practice when internalized thought appears (at the beginning of the period of concrete operations), so the rule replaces symbol and integrates practice as certain social relationships are formed. Practice

games disappear when play is integrated into an adaptive activity; practice may become symbolic or coupled with symbolism. Following Piaget's theory, one can see the evolution of children's play occurs in three stages: *practice, symbolism, and rules.*[22]

Of particular interest to teachers of young children are the stages of symbolic schema development that Piaget purports to occur during the ages of 2-4, the preconceptual period of intellectual thought. In the preconceptual stage of cognitive development children are creating symbolic schemas as they begin to internalize their thoughts; these are most noticeable in the play of preschool children. These stages are presented in Figure 4 as types of behavior (the numbering, to some degree, illustrates the chronological order of the stages), with some of Piaget's actual observations of his own daughter Jacqueline as examples illustrating each stage. Dr. Piaget's observations demonstrate the complexity of understanding exactly what is happening psychologically; clearly each example shows that one object or event is being represented by another. This detailed approach to the order of schema development as it relates to play is a hallmark of the Piagetian study of play and illustrates how his theory of play coincides with his theory of cognitive development.[23] Piaget's work stands alone in this respect.

Another contemporary play theorist is Brian Sutton-Smith; in his 1985 article *Play Research: State of the Art* (published in *When Children Play*, Joe Frost and Sylvia Sunderlin, eds.), he proposes that there are two forms of play, ***rational*** and ***irrational***. Rational play is that which is studied by play psychologists, and encompasses play as a problem-solving activity, a creative activity, and as a means of cognitive development. Irrational play is the "other side" of play- that which is violent (such as that in certain sports and folklore), addictive (such as gambling), and other types such as wargames. Clearly, irrational play is not an issue for teachers of preschool children, yet it certainly is an aspect of play behavior that must be understood if the field of play research is to be comprehensive.[24]

Figure 4. *Stages of Schema Development in Preschool Children as Evidenced through Play*

Jean Piaget, *Play, Dreams., and Imitation in Childhood,* 1962

Type IA: *Projections of symbolic schemas onto new objects.* Jacqueline was observed saying "cry, cry" to her dog, and then made the sound of crying. She transferred this later into making her bear, duck, and even a hat cry.

Type IB: *Projection of imitative schemes onto new objects.* Jacqueline was observed pretending to read the newspaper, pointing and muttering to herself; later she pretends to telephone, then has the dolly phone, then phones with everything (a leaf, etc.)

Type IIA: *Simple identification of one object to another.* Jacqueline was was observed looking at a shell, and calling it a cup; she pretended to drink with it. She also stroked her mother's hair, and said "Kitty, kitty."

Type IIB: *Identification of the child's body with that of other people or things.* Jacqueline was observed talking to a friend who wasn't there; she said the imaginary friend was running and jumping, and she did this herself.

Type IIIA: *Simple symbolic combinations involving whole schemas instead of simple objects.* Jacqueline placed her doll on the sofa and told it what it had seen in the garden.

Type IIIB: *Compensatory Combinations.* Jacqueline was not allowed to do something, and pretended to do it; she even talked to herself about it. She wanted to hold the baby, but wasn't allowed; she held her arms like a baby was there and talked to it.

Type IIIC: *Liquidating combinations.* Jacqueline's hands were accidentally knocked by a rake; she cried, and Dr. Piaget apologized. She didn't believe him, and went on being angry, as though he had on purpose. Suddenly, she said: "You're Jacqueline and I'm daddy. Now say, 'You've hurt me' " (he said it). She said "I'm sorry, darling, I didn't do it on purpose. You know how clumsy I am." In short, she reversed the parts and repeated his exact words.

Type IV: *Anticipatory symbolic contributions.* Dr. Piaget and Jacqueline were walking along a mountain path, and he pointed out a rushing stream at the foot of the mountain and told her to be careful. Jacqueline said: "Do you know what my friend did? She rolled right to the bottom of the mountain into the lake. She rolled for four nights. She scraped her knee and leg terribly; she did not even cry. She was in the lake and she couldn't swim and was nearly drowned. At first they couldn't find her and then they did."

Where Do We Go From Here?

One can see from these theories, past and present, that there is certainly no lack of ideas regarding the subject of play. The mere fact that there are so many differing views of play theory is an indicator of one of this field's major research problems: a lack of integration. Each theorist, while certainly thorough in their respective explanations of play behaviors, has primarily limited their study to one aspect of play in the construction of their theoretical view. The major thrust of play scientists in the past few years has been the integration of these theories; this is certainly an important first step in the development of a comprehensive play theory.

One of the major problems facing those who wish to integrate these theories is the lack of a common definition of play. It is obvious from the various theories presented thus far that there is different definition for each theorist; for example, Schiller referred to it as *aimless expenditure of exuberant energy*, Froebel referred to it as *the natural unfolding of the germinal seeds of childhood*, and Groos defined it as *instinctive practice, without serious intent, of activities that will be essential later in life*. This problem was recognized by Huizinga in his 1950 book *Homo Ludens: A Study of the Play Element in Culture*; he concluded that play could not be exactly defined. In Ellis's 1973 book, *Why People Play*, the conclusion was reached that "pure play" is only theoretically possible. With these research-supported conclusions in mind, it becomes clear that play must be *described in terms of it's characteristics* instead of *defined*; consequently, what we have seen in this paper so far has, in actuality, been an overview of the various descriptions of play as developed by certain researchers.[25]

One notable result of the effort to integrate theories of play and describe play in terms of it's characteristics has been the work of Joe Frost. He suggests one way to characterize play is in terms of comparison to behavior that is <u>not</u> play. He describes

work as the opposing behavior to play, and proposes a continuum of work and play that accounts for behaviors that are more or less playful, depending on their placement on the continuum. His reasoning is that children's behaviors can be described as some form of work/play, and the continuum allows for the various degrees of these behaviors. Play lies at one end of the continuum, while work lies at the other; in between are the combinatorial stages of work/play. The continuum is shown in Figure 5.

Figure 5. *The Play-Work Continuum*
developed by Joe Frost

This continuum alleviates the problem of not being able to completely exclude play from other behaviors through the allowance of behavioral "tendencies" instead of absolutes, as previous theories of play required.[26]

Play and Pre-school Music Education

The research and play theories so far discussed, while not being conducted directly as a result of the efforts of music educators, have had considerable influence on the teaching of music to young children. We shall now turn our thoughts toward the field of early childhood music education, and particularly Orff Schulwerk, with respect to play and it's place in our teaching.

The research of educational psychologist Jerome Bruner has been a major contribution to the fields of education and child development, for he has identified three primary modes of learning in children: ***enactive, iconic,*** and ***symbolic***. In the *enactive* mode the child learns through action and manipulation; in the *iconic* mode, the child learns through perceptual organization and imagery (either aural, kinesthetic, or visual); in the *symbolic* mode, the child learns through words and other symbols. Preschool children know music through the enactive and iconic modes of learning; they must learn through activity. These modes are directly applied in the Orff classroom through the many movement activities engaged in by the children; for example, preschool pulse lessons always emphasize placing the pulse on the body in some fashion. This process of teaching pulse is both *enactive* and *iconic*, and not only supported by Bruner's research but by play theorists as a way of developing musical abilities and skills through playful activities. A child can know a concept before he or she can verbalize it; games and play increase this type of knowledge.[27]

In the Orff classroom, play is used as a primary tool for learning. Because play is satisfying in itself and seems to have no consequences, the learner is freed to experiment and explore without fear. Young children are assumed not to identify the musical activity being engaged in as anything but a game, and are therefore psychologically released to participate in relatively uninhibited play for which the trained

Orff specialist has one goal and the children another.[28] Singing games are particularly useful for ear-training activities, solo singing, and beginning vocal improvisation, and are used regularly by the Orff teacher.

Another area of musical development which can be enhanced through the use of play is the skill of playing instruments. In the Orff classroom, instruments play a vital role in the mastery of musical skills and, eventually, musical concepts. With very young children, it is best to introduce instruments one at a time, and allow the child plenty of opportunity to touch, feel, and explore the instrument being introduced. .[29] While children ages two through five are certainly capable of and involved in symbolic play, they are still very *sensorimotor* (this is Piaget's term; Bruner would refer to them as *enactive*) in their learning style. This playful approach to learning, a necessary and fundamental aspect of the learning style of preschool children, must be anticipated by the Orff teacher and incorporated into the lessons used. An example would be to structure the initial lesson using an instrument in such a manner as to allow some free exploration, for it would be unwise to expect young children not to naturally experiment with any instrument they are given.

The Parten research previously discussed has great import for the Orff teacher. The situation encountered in most public schools assumes that the teacher will see a class of 25 or so students for a period of 25-30 minutes for music; this is not necessarily the case in the preschool. Preschool teachers often have the opportunity to work with small groups and, in some instances, one-on-one with their young students. According to Parten's research, not all children will be ready for associative or cooperative play; therefore, the Orff teacher must prepare musical activities for those who are still operating at the solitary of parallel levels of play, for they are not quite ready for a large group experience. Possible activities for these children could include a matching and classifying sound play (on that takes into account their level of cognitive development) and activities that use manipulative materials.[30] An example of a developmentally appropriate

classifying activity would be grouping wood, metal, and membrane instruments according to sound, again keeping in mind that such activities need to be structured so that the child who is solitary in his/her play can work alone. The Orff classroom offers tremendous opportunity for the manipulation of materials, particularly in the handling of both tuned and non-tuned percussion instruments.

One result of contemporary play research has been the practice of creating centers in the classroom for self-directed activity, often play-related, to help children learn. The Orff teacher can certainly assist the preschool teacher in the development of a music center, where children can be given the opportunity to freely explore and experiment with musical materials.[31] Such a station should have a variety of hand-held percussion instruments (larger instruments, such as the bass drum, temple blocks, and hanging cymbal, should be explored under the supervision of a specialist), and some smaller tuned percussion instruments (such as glockenspiels, soprano xylophones and metallophones) with soft mallets to keep the sound level manageable.

One of the primary educational values of such centers is their effectiveness in encouraging the development of certain cognitive steps that will be used throughout the children's lives. Through guided play in organized centers, the children learn to: 1) *perceive*- through the observation and gathering of data; 2) *analyze and interpret*- through the relating of common attributes; 3) *conceptualize*, and 4) *apply knowledge* to solutions of similar and related problems. [32] The music center, then, not only allows for musical exploration and skill development in a playful manner, but also helps a preschool child progress toward their next cognitive level, the concrete operations period.

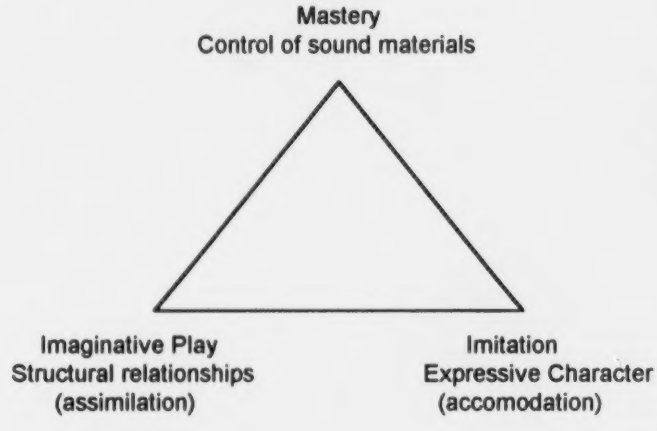
One of the recent attempts to apply play theory to music education has been completed by Professor Keith Swanwick of the London University Institute for Education in London, England, in his 1988 book entitled *Music, Mind, and Education*. He correlates Piaget's play theory, particularly the elements of mastery (the repetition of certain activities for the feeling of virtuosity or power it invokes; refer to page 7 of this

paper), assimilation (imaginative play) and accommodation (imitative play), to the elements of music. In Professor Swanwick's view, ***mastery*** involves handling the materials of music in some way, becoming sensitive to them in the process. An example would be to give a set of sound materials to the students, give them limitations on the use of the materials, and let them play with these. Through this play, the child works toward *control of the sound materials* given, which he feels is the ultimate goal of mastery play. ***Imitation*** involves not mere copying, but also sympathy, empathy, identification with, concern for, and seeing ourselves as something or someone else. He links imitation with accommodation, and finds that it is analogous to *expressive character* in music; through imitation, we feel and experience the music we are engaged in on an internal, personal level. ***Imaginative play***, he believes, focuses on the *structure* of art; by structure he means bringing things into relationships, or tendencies that can lead us on expectantly or be broken off to surprise and delight us. He quotes examples from the music literature where, without imaginative play as he describes it, there would exist no artistic structure; his list includes works such as Stravinsky's *Firebird Suite* and *The First Symphony* by Jean Sibelius.[33]

Professor Swanwick defends his theory with references to Piaget. Because children in early childhood want to gain power over their world, they naturally delight in finding sounds and mastering them; they also desire to master musical materials, manipulate instruments, and control as well as savor sound. He further explains that since children accommodate new information through imitation, they can, to some extent, experience this through "becoming like" the music. This musical characterization is a direct development of "let's pretend" activities. Through the assimilative nature of imaginative play, people, events, and objects are transformed into something other than themselves; things can be conjured out of the air. Musically speaking, Swanwick believes that imaginative play has to do with structural transformations, or the novel reconstitution

of musical possibilities. He has constructed a triangle of these three major aspects of play and their musical analogies; this is shown in Figure 6.[34]

Figure 6. *Play and the Three Elements of Music*
Keith Swanwick, London University, Institute for Education



Professor Swanwick's work represents one of the most comprehensive attempts to apply play theory to music education. One of the more salient aspects of his theory is that it extends beyond the preschool age child and into adulthood, lending it a considerable amount of credibility. His theory also provides pedagogical validation for the Orff process. At the preschool level, trained Orff specialists concern themselves with each of the aspects of the play/music triangle at the appropriate cognitive level for their students. Mastery of sound is a goal constantly worked toward through carefully planned singing and instrumental activities; imaginative play is incorporated in the recreation of musical activities in new and different ways; imitation is utilized through movement activities that focus on given musical concepts. Clearly, Professor Swanwick's work is a valuable asset to the Orff teacher.

Conclusion

It is evident that the subject of play and it's role in child development has become an area of tremendous research interest, with the research focusing on play as both a developmental process and a mode of learning. Play has been recognized as a multi-faceted phenomenon since the initial studies were undertaken in the nineteenth century, and remains an expanding subject of study today.

The Orff teacher is well advised to study the theories of play development, particularly those that are more recent, to enable them to maximize their teaching effectiveness in the classroom. For example, an understanding of the development of play and games will assist the Orff specialist in choosing playful activities that will be developmentally appropriate for their pupils while enabling them to achieve the educational goals and musical skills desired. With a combined knowledge of play and cognitive development, and the subsequent application of this knowledge to lesson planning, the preschool music teacher is virtually assured of successful and meaningful musical experiences for their students.

Notes to pages 1-17

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[28]Nye, Robert Evans, and Nye, Vernice Trousdale; *Music in the Elementary School, Third Edition*, Prentice-Hall, Inc., Englewood Cliffs, New Jersey, 1970, p. 73

[29]McDonald, Dorothy, *Music in Our Lives- The Early Years,* National Association for the Education of Young Children, Washington, D.C., 1979, p.18

[30]Andress, "Toward an Integrated Developmental Theory for Early Childhood Education"

[31]Nye, Vernice Trousdale; *Music for Young Children*, William C. Brown Company, Dubuque, Iowa, 1975, pp.12-18

[32]Nye, Vernice, *Music for Young Children*, p.12

[33]Swanwick, *Music, Mind, and Education*, pp. 42-46

[34]Swanwick, *Music, Mind, and Education*, pp. 55-58

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